ability or the right to argue. Accordingly, its chief promoters are princes, whose aim is that there should be not much, criticism nor even much thought in their neighbourhood. Next come societies which, under some pressure or other (political or religious), are forced to become habituated to silence, and so feel all the greater need of spells to charm away emotional ennui—these spells being generally eternal love-making and eternal music. Thirdly, we must reckon whole nations in which there is no " society," but all the greater number of individuals with a bent towards solitude, mystical thinking, and a reverence for all that is inexpressible; these are the genuine " musical souls." The Greeks, as a nation delighti-"! gin talking and argument, accordingly put up with music only as an *hors d'cetivre* to those arts which really admit of concussion and dispute. About music one can hardly even *think* clearly. The Pythagoreans, who in so many respects were exceptional Greeks, are said to have been great musicians. This was the school that invented a five-years' silence,* but did not invent a dialectic.

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SENTIMENTALITY IN Music—We may be ever so much in sympathy with serious and profound music, yet nevertheless, or perhaps all the more for that reason, we shall at occasional moments be overpowered, entranced, and almost melted away by its

* In the sixth century B.C. Pythagoras founded at Croton a " school" somewhat resembling a monastic order. Among the ordeals for novitiates was enforced silence for five years.—TR.